In the World of Concerts and Opera





Boza Oumiroff, Baritone

p. m., concert by the New York Symphony Society.

French opera, "La Juive."

AMONG THOSE WHO WILL APPEAR

IN CONCERT DURING THE WEEK

Calendar for the Current Week

SUNDAY-Cort Theater, 3 p. m., concert by the Society of the Friends

of Music; Carnegie Hall, 3 p. m., song recital by Reinald Werren-

rath, barytone; 8:15 p. m., song recital by Idelle Patterson, soprano;

City College, 4 p. m., Samuel A. Baldwin's free organ recital; Hippo-

drome, song recital by Titta Ruffo, barytone, and Nina Morgana, soprano, for the benefit of the New York Navy Club; Aeolian Hall,

8:15 p. m., song recital by Nicolas Antoniades, barytone, and Neysa

Tempest, soprano; De Witt Clinton High School, 3 p. m., concert by

the New York Symphony Society; Metropolitan Opera House, 8 p. m.,

p. m., concert by the National Symphony; Acolian Hall, 8:15 p. m.,

concert by the New York Chamber Music Society; Metropolitan Opera House, free concert by the New York Symphony Society; Rumford Hall, 11:15 a. m., Elliott Schenck's lecture recital on "Tristan and

8:15 p. m., violin recital by Albert Vertchamp; Aeolian Hall, 3 p. m.,

MONDAY-Aeolian Hall, 3 p. m., song recital by Inez Barbour, soprano;

TUESDAY-Carnegie Hall, 3 p. m., violin recital by Joan Manen; 8:15

Concerning the Relations **Between Artists and Reviewers**

dvertising Methods of Artists and Their Managers; the soul of Beethoven or Chopin? We Standards of Judgment Invited by the Latter **Through Publicity Agents**

By H. E. Krehbiel

practically obsolete. Every review- or artistic question, ome, no doubt, respect for the art | The practice of trying to overwhelm to his great embarrassment." Em-

tter from a mutual friend the leav- only with reading matter which will

Fig. 2. The second of the adjustment deposits and the second of the seco

as to the reason why he plays Beethoven's music and Chopin's music differently than the composers meant it to be played. (Perhaps to be properly wide to a direct appeal to newspaper modest we should add here, as we me upon a time it was the custom readers. The origin of the laudatory think.) Of a violinist we are solemnly foreign musical artists-singers, notices printed in advance of an art- told that having garnered the usual pianists, what-not-to visit ist's performance does not appear in harvest of royal snuffboxes before the writers for the daily newspapers the notices, editors apparently harbor. war, when that calamity came upon the hose attention they were to com- ing the blithe assumption that "every- world he joined his old regiment and d themselves by public perform- body knows" that they are written by for two years fiddled for the relief of As a rule, the visits were for- press agents who are not concerned wounded soldiers, then sailed for Conf a card or a polite invitation to arouse a desire to hear the artists ing about his merits as a virtuoso, since we do not know what the Sultan we do not know what the Sultan there is a politic invitation to arouse a desire to hear the artists we do not know what the Sultan there is a politic invitation to arouse a desire to hear the artists in about his merits as a virtuoso, since we do not know what the Sultan there is a politic invitation to arouse a desire to hear the artists in about his merits as a virtuoso, since we do not know what the Sultan there is a politic invitation to arouse a desire to hear the artists in about his merits as a virtuoso, since we do not know what the Sultan there is a politic invitation to arouse a desire to hear the artists in a politic invitation to arouse a desire to hear the artists in a politic invitation to arouse a desire to hear the artists in a politic invitation to arouse a desire to hear the artists in a politic invitation to a polit thought of his playing and are equally writers of known probity and repute kind. On the contrary, every news- ignorant of the Sultan's taste and critiindependence, honesty and unself- paper reader is inclined to think that Athens, which had extended to him a mdependence, honesty and unsellwhat he reads in his paper is an utterinunicipal invitation, where he "atthere are needed in the paper is an unicipal invitation, where he attained a triumph as romantic as a bold allegement of fact or a pondered by the newspaper men and now it or artistic question.

Circulation of Laudatory Articles
The assisting artists will be repeated. For the first concert, Joseph subjectly abolished—it never will be a subjectly abolished—it never will be an into the artist—the by the claims of would-be famemakers.

Ingenous Methods of Advertising Along with the recrudescence of the two promingation of laudatory will be came into vogue. At first the feet was to influence the reviewers the two will be proposed the door will be the proposed of the public. That artist when will appear in the Fueramann series of concerts will be hope that the praise would repeat the two will be repeated. For the first concert in the Sunday series at Carnegie Hall on November 21, Conductor Josef Stransky has prepared an all-Wagner broad and hearts of thousands to be effected by the claims of would-be famemakers.

Ingenuous Methods of Advertising Along with the recrudescence of the feet was to influence the reviewers the two will appear in the Fueramann series of concerts will be repeated. For the first concert in the Schola Cantorum

The Schola Cantorum, Kurt Schind—

The Schola Cantorum and the sevence of the subject of the subject of the subject of the subject of the

pianist has had his mental bumps examined by a psychological phrenologist in Budapest, and the examiner has written a whole bookful about him. Did the psychanalyst discover in him do not know. We are uninformed even cal ability). Thereupon, he went to

Soporanio

Pianist,

Programs of the Week

Sunday
Carnegie Hall, 3 p. m. Song recital
y Reinald Werrenrath, barytone:

Sonata, G Major, Porpora-Manen
Badherie, Badherie, Bach-Manen
Noct Ballet Lento, Gluck-Manen
Nachtigalsong Sarasate Manen
Caprice Vasco Sarasate Manen
Berg by Reinald Werrenrath, barytone: dicesti O bocca bella... Antonio Lotti (1667-1740) the National Symphony:

chapel master at St. Mark's in Venices at East part through the laborious pianothe pounding of a coach and is ignothat pounding of a coach and is significance in the drama
at whole, is not intellectually interthan a whole, is not intellectually interthan a photy to whom the lyric
than a is an object of affection or even
the same thing about the great So violinists who know
the players and dramatic music,
set plants whose knowledge is simpleted at this appearance.
The Vhote targate in the case discussion of the cucko's call by
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Carnegie Hall, 8:15 p. m. Concert by Harcarole Op. 60. Winterreigen, Op. 1

by Idelle

Mandel
Mandel
Mozart
Mozar

Thursday

Quel Ruscelletto Paradies
Canzonetta Lowe
The Mermaid's Song Haydn
A Vos Jeux Mes Amis Thomas
Oh Quand jo Dorso Lisst
Comment Disalent-lis Lisst
Walcourt

At 8:15 p. m. Piano recital by Ru-

... Debussy
Charlsson
... Fourdrain
by the National Symphony: Tuesday's
program repeated.

Carnegie Hall, 2:30 p. m. Concert
by the National Symphony: Tuesday's
program repeated.

Carnegie Hall, 2:30 p. m. Concert
by the National Symphony: Tuesday's
Castles in D. Corell
Adaglo and Fugue: from the Sonate in
G minor; for violin alone. Back
sonate No. 2 in F minor, for planoforte
and violin
Castles in Spain; Lettre de Chopin
Castles in Spain; Lettre de Chopin cital by Albert Spalding. At 8:15 p. m. Second recital by Duck